

SUMMARY

Tokugawa Yoshimune's Kyōhō Reform and the Regulation of Bungobushi

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Key Words; Jōruri MUSIC, LOVERS' SUICIDE, ADULTERY, MIYAKOJI BUNGONOJŌ, MIYAKOJI MOJIDAYŪ, BUNGOBUSHI, MIYAKOJIBUSHI, TOKIWAZU, KABUKI, MUTSUMAJIZUKI-RENINOTAMATSUBAKI, BAKUFU, KYŌHŌ REFORM, TOKUGAWA YOSHIMUNE, ŌOKA TADASUKE, NAKAMURA THEATRE, MIZUNO KATSUHIKO, INO MASATAKE, SOCIAL MORALITY POLICY

The subject of this paper is a conflict between Bungobushi and political power. Bungobushi is a type of Jōruri music founded by Miyakoji Bungonojō in the 1730s (the middle of the Tokugawa era). Bungobushi was very popular for its enchanting tune in the Kansai area. Especially "Mutsumajizuki-renrinotamatsubaki" was received with remarkable enthusiasm when Bungonojō presented it for the first time in Nagoya.

The shogunate, however, prohibited the presentation of the play, for the theme of lover's mutual suicide was the main theme of Bungobushi and that theme violated the policy of social morality implemented under the Kyōhō Reform.

In spite of the policy, the play was performed by Bungonojō himself in Edo Nakamura-za and achieved a great success. The popularity of Bungobushi encouraged adultery among the populace, and therefore consequently it was prohibited again by the shogunate.

An apprentice of Bungonojō, Miyakoji Mojidayū, changed his family name to Tokiwazu to succeed Bungobushi. Miyakoji further developed Bungobushi and established a center for Kabuki music in Edo as the founder of Tokiwazu. Bungobushi was performed under a strained relationship with the political power at that time. Yet, through the process of prohibition and permission for two times, a new tune, Tokiwazu was born from Bungobushi.

Because of the extremely complicated process mentioned above, past research has failed to clarify basic factors and the background conditions of Bungobushi's regulation. This paper attempts to analyze the issues on Bungobushi in relation to the social morality policy and to clarify a historical meaning of the control and a birth of new musical form.

The Formation Process of “Japanese” Aesthetic Concepts II: When Did *Chadō* Come to be Associated with the Words *Wabi* and *Sabi*?

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Key Words; *WABI*, *SABI*, SENSE OF BEAUTY IN JAPAN, *CHADŌ*, ZEN, HISTORY OF JAPANESE CULTURE, SŌGENSHA

The words *wabi* and *sabi* are known for expressing “Japanese” aesthetic concepts and the two words are tightly bound to *chadō*. For instance, The term *wabi-cha* was used throughout the history of *chadō* (i.e. during the Edo and Meiji periods). The purpose of this article is to clarify when and how the words *wabi* and *sabi* came to be linked to *chadō*. The following points can be made.

1. There were a few books written about *wabi* and *sabi* in the Genroku era.
 2. In the Meiji period, plainness and decorum were emphasized in *chadō*. *Wa-kei-sei-jaku* (和・敬・清・寂) became an important concept in the Taishō period, and the character *jaku* (寂) was used to explain the words *wabi* and *sabi* in the Shōwa-period publications.
 3. The words *wabi* and *sabi* were primarily used in reference to the *chashitsu* (tearoom) and *chadōgu* (tea implements) during the Meiji and Taishō periods. They became the main concepts of *chadō* in the Shōwa period.
 4. Three factors were necessary to facilitate the linkage of *wabi*, *sabi*, and *chadō*: (a) the frequent notation of the concepts *fūryū* and *Nihon-shumi* in the process of promoting cultural nationalism; (b) the publication of the complete works of *chadō* (*Chadō zenshū*) by Sōgensha; (c) Japanese cultural history written by *chadō* masters (*Iemoto*), Zen scholars and scholars of the history department at Kyoto Imperial University came to be widely read.
 5. The concepts of *wabi* and *sabi* in *chadō* were formed mainly in the Kansai area.
- In short, *wabi* and *sabi* were discussed frequently in connection with *chadō* from the end of the Taishō to the early Shōwa period, and these words became widely recognized by the mid 1930s.

Foreign Influences on the Literary Works of Feng Zikai: An Interpretation of “*Kedou*” [The Tadpole] from a Comparative Perspective

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Key Words; FENG ZIKAI, NATSUME SOSEKI, LAFADIO HEARN, *THE JAVA SPARROW*, *KUSAHIBARI*, *THE TADPOLE*, THE SYMBOL OF AGONY

Feng Zikai (1898-1975) was not only a painter but also a famous writer of modern China. His literary works have an intimate connection with foreign literature, but this issue has not been investigated yet. In this paper, I will examine the foreign influences on Feng's essay *Kedou* (1934).

At the beginning of the 1930s, *The Complete Works of Soseki* was one of Feng's favorite books. In addition, he referred to *Mushi no Bungaku* [Insect literature] (1921) by Lafcadio Hearn in his essay. Feng could obtain this book, because he stayed in Japan in 1921. It is not hard to imagine that Feng had read *Buncho* [The Java Sparrow] (1908) of Soseki and *Kusahibari* [The Grass Cricket] (1902) by Hearn. Furthermore, there are some similarities in structure and motif between *Kedou* and the other two essays. Thus can be supposed the influences of Soseki and Hearn on Feng's literary work.

As a successful painter, Feng recreated a number of paintings based on the motif of other artists, therefore it is important to focus on the same characteristics in his literary works.

The Close Relationship between Sword Films and Popular Plays: The Symbolic Function of Misora Hibari in Japanese Films

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Key Words: MISORA HIBARI, MOVIE STAR, SWORD PICTURE, PROGRAM PICTURE, ENTERTAINMENT, POPULAR PLAY, POPULAR PERFORMING ARTS, TRANSVEST, SONG, DANCE

This paper aims to confirm the intimate relationship between sword films and popular plays by examining the role Misora Hibari performed in Japanese films. The Japanese film industry saw its golden age after WWII, during the 1950s and the 1960s, when weekly double features, a combination of a modern film and a period film, were popular. The most important feature of the period films, which attracted large audiences and supported the film industry, was the "star," Misora Hibari. Although best known as a great pop singer, She starred, sang, and danced in many of these period films. This paper focuses on her brilliant career as a post-war film star, and verifies how Hibari's transgender roles, her song and dance, and sword play, all important elements of popular entertainment, symbolize the close relationship between Japanese films and popular plays.

Paradox-Logical Nihilism: Nishida and Heidegger

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Key Words: NISHIDA KITARŌ, ABSOLUTE NOTHINGNESS, PHILOSOPHY VERSUS SCIENCE, OPERATIONISM, NIHILISM, LOGIC, PARADOX, NISHIDA AND HEIDEGGER, EPISTEMOLOGY, BUDDHISM

The paper aims to clarify the meaning of Nothingness, which is an important notion in both Kitarō Nishida's and Martin Heidegger's philosophy. It makes a clear distinction between "Nothingness of formal logic" (i.e. Nothingness, which complies with formal logic and as such means negation of Being) and "Paradox - logical Nothingness (Nothingness of paradoxical logic)" (i.e. Nothingness, which complies with paradoxical logic and as such implies contradictory identity of Being and Non-being). Such Paradox - logical Nothingness is called Absolute Nothingness (*zettai mu*) in Nishida's philosophy, and Original Nothingness (*honraiteki mu*; *das eigentliche Nichts*) in Heidegger's philosophy.

Paradox in its philosophical meaning is defined here as "one - dimensional contradictory judgment". Nishida distinguished paradoxical logic which complies with the principle of contradiction from non - logical non - discrimination (*higōriteki mufunbetsu*), which is coincidental and chaotic, since it does not comply with any rule.

In the first part of this article the author presents examples of concepts and theories that comply with paradoxical logic in Nishida's late philosophy. Interpretation of Nishida's philosophy from the point of view of paradoxical logic is confronted with interpretation within the framework of formal logic (Tanabe Hajime's critical attitude to Nishida's philosophy). Tanabe stated that Nishida's philosophy is "irrational", since Nishida confounded religious intuition with philosophical perspective. Nishida defended his position arguing that his logic of absolutely contradictory identity could explain dilemmas not only of modern philosophy but also of science. That is why Nishida wrote so many essays on the physical world and the possibility of objective knowledge, also referring to Einstein's theory of relativity and quantum mechanics. Nishida agreed with Percy Bridgman's theory of operationalism (which was influenced by Einstein), in that formal logic (regarded to be the foundation of rationalism) is only a tool invented by human beings to explain experienced reality. Only experience can prove such a tool to be useful, so formal logic is a useful tool in explaining one kind of experience but is useless in the case of other experiences (such as quantum mechanics). Various sub - types of "Nihilism of paradoxical logic" are discussed and a special emphasis is put on the difference between Nishida's Absolute Nothingness and Hegel's Dialectical Nothingness.

In the second part author analyzes Nishida's philosophy and Heidegger's philosophy from the point of view of paradoxical logic and confronts her conclusions with the results of comparison between both thinkers, conducted by Mizoguchi Kōhei within the framework of formal logic (Mizoguchi Kōhei, *Nishida tetsugaku to Haideggā tetsugaku* /Philosophy of Nishida and Heidegger, 1996).

It should be noted that in Nishida's philosophy the notion of Absolute Nothingness (Paradox - logical Nothingness) is treated as the key to the Buddhist philosophy, especially to the Zen tradition. This paper includes typology of paradoxical notions and judgments in Zen masters' teachings, as well as in Nishida's and Heidegger's writings. The problem of Nishida's philosophical reinterpretation of the so-called Eastern Nothingness is discussed to explain that only from the point of view of Paradox - logical Nihilism will it become clear why Nishida stated that Buddhism should not be understood as pantheistic and mystical.

Paradox - logical Nihilism is typical not only to the Eastern "culture of Nothingness" (Nishida's definition) but also can be regarded as an important current of Western contemporary philosophy, one that was influenced by Martin Heidegger (for instance Sartre's Nothingness), as well as a key - notion in interpretation of such Western philosophical problem as Platon's *Khora*, Eckhart's *Gottheit*, Hegel's Dialectical Nothingness, Kierkegaard's paradox and criticism of "rationality" in Postmodernism.

If paradoxical logic and its important metaphysical meaning are not taken into consideration, the unique and indeed revolutionary philosophical structure of Nishida's and Heidegger's worldview will be lost.

A Study on Cultural Aspects of Korean in Japanese Society before WWII

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Key Words: KOREAN - JAPANESE STUDENTS, KOREAN IN JAPAN, KOREAN IN JAPAN'S CULTURE, KOREAN VILLAGE, KOREAN CULTURE, NATIONAL ASSIMILATION, COMMENSAL ELEMENTS, JAPANESE CULTURE, LABOR

The current culture of Korean in Japan started from the history of immigration. The immigration of Koreans to Japan was caused by the necessity of the capitalist economy in Japan. Koreans in Japan were put into the lowest stratum of Japanese society and they became a segment of the Japanese people under Japan's imperialism.

Koreans in Japan made a village for themselves (Chōsenmura) that was a liberated district for them. Although they could not even speak Japanese fluently, they could at least take a rest in the Korean village (Chōsenmura). Because of the mutual help which was supported by regional and blood relations, they were able to secure employment and accommodation.

Most of the Koreans in Japan who relied on the aid of others were the workers. Therefore, the culture of Koreans in Japan can be regulated to a universal urban labor culture as well as particular culture of Koreans in Japan. A few intellectuals could access various cultural experiences in Japan and they are the core group of people who created assimilated culture. Moreover, the role of Korean students studying in Japan was undeniable in the cultural and artistic activities. As a result, the culture of Korean residing in Japanese existed as a discrete Korean Culture within the confines of Japan, which includes national, assimilated, and even symbiotic elements.

Japan in Seventeenth Century Holland: A Review of Articles Related to Japan in Simon de Vries' *Curieuse Aenmerckingen*

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Key Words: ARTICLES ON JAPAN IN SEVENTEENTH EUROPE, SIMON DE VRIES, CURIEUSE AENMERCKINGEN, IMAGES OF JAPAN, CULTURAL INTERCOURSE BETWEEN ASIA AND EUROPE

Research on the history of European images of Japan in the Tokugawa period has traditionally been centered on the Jesuits letters in the 16th century and protestant writings beginning with Kaempfer's *History of Japan* in the beginning of the 18th century. As for the 17th century, it was considered to be a period in which little new information reached Europe, except some reports by members of the VOC, like Caron.

The 17th century, however, saw many publications on Japan by authors who never set foot on Japanese soil. This paper examines the articles on Japanese culture in Simon de Vries' *Curieuse Aenmerckingen* (Utrecht, 1682), a book that was widely read among the Dutch middle classes.

We found that the articles on Japan gave plentiful and up to date information on every aspect of Japanese society. For this information de Vries relied heavily on Erasmus Francisci's curiosity books, which were on their part mainly based on Varenius' and Montanus's writings. Montanus's source were the Deshima diaries, which he could refer to providing the newest information on Japanese society until the year 1666.

Through the analysis of de Vries' curiosity book, we could conclude that "Japan" was a topic which gained a wide interest among the Dutch upper and middle classes in the latter half of the 17th century. Perhaps it may be assumed that this interest had some influence on Kaempfer's inquiries concerning Japan.